Metaphor as a structuring device in the 'Roman d'Eneis'

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When he decided, for one reason or another, to transpose Virgil's heroic poem from the august splendours of Imperial Rome to the provincial intimacy of a twelfth-century baronial hall, the compositional problems the author of Enéas[1] set himself were enormous.[2] At this dawn of the romance experiment, how was he to divert his courtly audience whose interests were neither antiquarian nor scholarly, with a vernacular interpretation of the Aeneid - an epic masterpiece and self-confident proclamation of the pagan cultural supremacy of antiquity?[3] The blatant politico-religious pamphleteering which characterises much of Virgil's poem was, of course, quite alien to the narrative tastes and expectations of a twelfth-century salon and it is no surprise therefore that this aspect of the Aeneid is drastically pruned by the O.F. author in his 'desacralized' remaniement.[4] The mythological apparatus which underscores the nationalist message of the Latin poem - a vibrant affirmation of faith in the efficacy of the Augustan political credo in which man functions merely as an agent of some superior religious determinism - is severely curtailed by the O.F. romancier. Pius Aeneas who, in Virgil's epic is alternately a puppet and a cipher, manipulated as he is by external forces which deprive him of his will and judgement, although he is also the embodiment of a patriotic ideal, inevitably loses much of this emblematical raison d'être in his reincarnation in the O.F. romance. But, although largely through extensive editorial suppression the Enéas author manages to tone down the aggressive didacticism of his model, in solving one problem he creates for himself another. The elimination of Aeneas the symbol leaves a narrative void which must be filled; in this twelfth-century reworking of the Latin epic, the hero can operate only on the human plane. To this end, the O.F. adaptor provided his characters with a set of adventures many of which have a vaguely contemporary coloration. Externals on their own, however, were not enough for the Enéas author. Enéas the chevalier who, in medieval disguise, battles his way from Troy to Latium, is also Enéas the lover, who breaks one woman's heart before himself being enslaved by another. The man of action is simultaneously the man of emotion, and the problem which the O.F. romancier had to solve was how to achieve a credible fictional synthesis in which feudal adventure could be harmonised with a drama of love. The technical difficulty of conveying to his audience what might be termed the 'double vision' of the romance mode - that is to say, of finding a compositional formula which allowed a twelfth-century recipient to observe the objective interplay of characters in a cadre which is an idealised projection of his own life-style, and yet, at the same time, gave him an opportunity of seeing into the private emotional psyche of the protagonists involved in the action - had to be squarely faced by the Enéas author. How, then, did this unknown author, with little more than the 'flotsam'[5] of a clerkly education, and hardly any vernacular tradition to draw on, set about the task of bridging the

gulf between his own bookish erudition and the unlettered secularism of his aristocratic public? How was he able to create a narrative structure which enabled him to knot together the descriptive and the analytical, the narrative and the lyrical?

The purpose of this essay is to suggest that there are indications that the Enéas author endeavoured to provide some solution to this problem of narrative cohesion by having recourse to a figure of speech which allows the abstract to be comprehended in terms of the concrete - metaphor.[6] It can be argued, I think, that the way in which the poet handles metaphors in the course of his narrative, and in particular, metaphors dealing with the experience of being in love, contributes to its organic unity, enabling him and his listener/reader to bridge the gap between the objective and the subjective in a conjointure which is thereby invested with a fictional homogeneity.

It seems very plausible to suggest that it may have been Virgil's work which gave the O.F. adaptor the initial lead in this direction, although many of the metaphors are Ovidian commonplaces which would be at the disposal of anyone who had passed through the medieval schools.[7] The antique provenance of these metaphors is, however, of secondary importance. What puts them within the reach of a twelfth-century audience is that they are part and parcel of the everyday feudal experience, drawing on warfare with its death and destruction by fire and the sword, as well as on the administrative and social chivalric routine.[8] Where the Enéas author really shows his creative flair, however, is in his exploitation of the abstract as well as the concrete potential of a fairly narrow range of lexical items with the express intention of reinforcing the structural unity and dramatic plausibility of his romance.

The technique of using a word in either a concrete or an abstract way, and then soon after, using the same word in the opposite way, is not unknown to Virgil. In Aeneid, I, 673, Venus explains her intention of filling Dido with flamma - a searing passion; a little later in I, 679, flammis is used again, but this time literally, referring to the fires during the Sack of Troy.[9] At the beginning of Aeneid IV, Virgil portrays Dido helplessly suffering from the wound of love with its blind fire:

> At regina gravi iamdudum saucia cura
> vulnus alit venis et caeco carpitur igni. (IV, 1-2)

Later on, Virgil concretises these same two metaphors. Alluding to Jupiter's thunderbolts in IV, 209, he calls them blind fires, 'caecique in nubibus ignes', and, when she commits suicide at the end of Aeneid IV, Dido's wound is self-inflicted and real:

infixum stridit sub pectore vulnus. (IV, 689)

The O.F. author goes a lot further than his Latin master in his application of this device.[10] When Dido is first forced to fall in love in the Enéas, fire imagery is used:

del feu l'amor espris sera. (776)

Venus i ot sa flame mise.
Dido l'estraint, qui est esprise; (809-10)

... li cors li esprent. (814)

The equivalent Latin text too, at this point, has very similar fire imagery; ignem I, 660 and I, 688; flamma I, 673; ardescit I, 713. An element which is not so explicit in the Latin poem is that right from the beginning of her association with Enéas, the O.F. Dido is under the sentence of death:

mortal poison la dame boit, (811)

This line is an assemblage of elements occurring in different parts of Virgil's description of Dido's infatuation; poison could have been suggested by veneno in I, 688, and the metaphor of drinking is found in:

infelix Dido longumque bibebat amorem, (I, 749)

The only constituent which cannot be so obviously accounted for by reference to the Aeneid is the adjective mortal,[11] and this, indeed, is an innovatory item which gives the O.F. author's account of Dido a completely fresh slant. Dido is tainted with a poison which is drunk metaphorically, but once she has it in her system, it pollutes her completely, both in mind and body. Henceforth her life will be a living death. What is more, the description of Dido's burning and noxious infatuation prefigures the manner of her death. During his account of Dido's suicide on the funeral pyre, the O.F. poet picks up words to do with fire which he has already used in the episode when the Queen of Carthage first falls in love:

et la flame de l'autre part,
qui tot son cors esprant et art; (2115-6)

La flame l'a tant apressee (2119)

contre lo feu ne puet deffandre;
ele art et brulle et nercist, (2122-3)[12]

The use of nercist in the last example cited here is also an echo of an occasion

when this word had previously been used figuratively in the description of Dido's physical reactions to her paramour:

> Quant l'an sovint, qu'el lo noma,
> ele nerci, si se pasma; (1323-4)

By employing a stylistic device in which a metaphor is reconcretised, the Enéas author is attempting to authenticate the inevitability of Dido's suicide. In Virgil's poem, Dido's death is brought about through the machinations of the gods; she is a pawn in a sordid game of power politics between Juno her champion, and Venus, Aeneas's mother and Juno's sworn enemy; she is inscia Dido, completely unaware of what is really happening to her. Having stripped the poem of its mythological determinism, the O.F. author had to motivate Dido's suicide using other means: he seems to have done this by hitting upon the idea of making love and death almost synonymous as far as his Dido is concerned. The love which first wracks the tragic queen spurring her on to her perdition:

> El lo regardoit par dolçor
> si com la destreingnot Amor;
> Amor la point, Amor l'argüe, (1201-3)

also goads her to her death:

> come la morz la destroinnoit, (2072)[13]
> la mort l'apresse et argüe (2114)

Death is all around Dido, but it is also a canker within her; she is the fatal victim of an externalised love drama, but her disintegration is also part of her internal make-up. In the account of her death in the Enéas, metaphor is the vital link between the external and the internal, between the physical and the psychological.

As a woman in a hostile world dominated by male values:

> Dame Dido tint le païs;
> miaus nel tenist quens ne marchis;
> unc ne fu mais par une feme
> mielz maintenu enor ne regne. (377-80)

Dido is eminently successful until she gives way to her luxure (1573). Another Queen who is also remarkably distinguished for qualities more usually associated with men is Camilla, bellatrix virgo, the Queen of the Volscians:[14]

ne fu feme de son savoir.
Molt ert sage, proz et cortoise
...
et molt ama chevalerie
et maintint la tote sa vie. (3964-70)

but perhaps what is most striking about this extraordinary women, 'a kind of Lady Godiva' according to one critic,[15] is that, like Dido, she too dies because of her coveitise:

mais ansi vet de coveitise:
mainte chose covoite l'on
don l'an n'avra ja se mort non;
el s'en poïst bien consirrer, (7190-3)

The coveitise here, however, is quite different from the Queen of Carthage's sexual desire for Enéas. Camilla dies because she cannot resist the sight of gold and is stupid enough to get down from her horse to seize the jewel-encrusted helmet from the body of one of her adversaries. But the sententia cited above[16] in which the author of the Enéas censures her reckless covetousness could have equally been applied to Dido's unbridled lusting after Enéas. An echo of it in the previous episode in the mouth of Dido's sister, Anna, is pregnant with irony:

Fous est qui por mort si consire; (1343)

Camilla's greed which is the root cause of her downfall is expressed in a line:

ses maus et sa morz i gisoit. (7195)

which is curiously reminiscent of:

Molt est la dame mal baillie,
et quant ce est qu'ele s'oblie,
ansanble lui guide gesir, (1235-7)

where, in describing Dido's illicit passion, mal and gesir have a specific sexual connotation.

There are also other indications in the O.F. poem that its author wished to establish a connection between Dido and Camilla. When describing Dido sumptuously dressed for the hunt in which she intends to catch her human prey:

La raïne se fu vestue
d'une chiere porpre vermoille
bandee d'or a grant mervoille (1466-8)[17]

the poet later compares her to Diana:

ce li fu vis que fust Dïene:
molt i ot bele veneresse,
del tot resenblot bien deesse. (1486-8)

This simile seems to have been inspired by an earlier reference in Virgil's poem which occurs during the episode when Aeneas first sets eyes on Dido.[18] Like Dido, Camilla in Enéas is also a breathtaking regal sight:

bien fu la dame estroit vestue
de porpre noire a sa char nue;
la porpre fu a or broudee, (4011-3)[19]

the author then launches into a vestimental and equine extravaganza which is certainly not to the taste of some modern critics.[20] And yet, although Virgil explains at great length how Camilla is under the protection of the goddess Diana,[21] the O.F. adaptor, following his normal practice of excising anything which smacks too much of the paraphernalia of paganism, makes no such explicit connection between the two. But the account of the grief felt at Camilla's death and the putrefaction which attacks her corpse:

Grant duel demainent ses pucelles.
Ses mains, qui tant estoient beles,
an po d'ore furent nercies
et ses colors totes persies,
sa tendre char tot müee (7217-21)

is a reprise of the description of Dido's love throes:

de mautalent ot lo vis pers,
sovant li mue la color
si com la destroignoit amor; (1792-4)

and also echoes her final dreadful moments on the funeral pyre:

sa blanche char et bele et tendre
contre lo feu ne puet deffandre;
ele art et brulle et nercist, (2121-3)

Grant duel demoinent anviron
ses pucelles et si baron; (2125-6)

Yet whereas Camilla dies through love of fighting men on the battlefield:

et molt ama chevalerie
et maintint la tote sa vie (7665-6)[22]

Dido meets her terrible end because she was unsuccessful in the battle of love:

mais ele ama trop folemant,
savoir ne li valut noiant. (2143-4)

Camilla spends her days pricking on her horse to battle:

Camile point parmi les rens, (7035)

le bon cheval broche et point, (7109)

it is Dido's fate to be spurred on by her relentless passion:

Amor la point, Amor l'argüe, (1203)

Such parallels which exist between the Dido and Camilla episodes are surely too numerous for them to be merely coincidental. How are they to be explained? A feature which is common to many of the points of comparison is that what was a metaphor in the Dido episode is reconcretised in the Camilla adventures; Dido's private drama of self-destruction is thus relived and reworked in Camilla's public sacrifice of herself.

Camilla the Queen is also a meschine:

Enprés i vint une meschine,
qui de Vulcane estoit reïne; (3959-60)

is the couplet which first introduces Camilla and from the fact that the O.F. author repeats the rhyme meschine/reïne twice more in the next forty or so lines,[23] it would appear that he wished to give some special emphasis to the notion that Camilla is the embodiment of monarchy and virginity. As a meschine she anticipates the heroine of the second love story in the poem, Lavinia:

Molt ert salvage la meschine; (8021)

but the rhyming of meschine with raïne (8022) (although the queen referred to is Lavinia's mother), is the clue which invites further rapprochements between

parts of the Camilla episode and the beginning of the tale of Lavinia's amorous escapades. Both women are anxious to retain their virginity; Camilla because of her amazonic feminism which she expresses in word and deed:

> Mialz sai abatre un chevalier
> que acoler ne dosnoier;
> ne me sai pas combatre anverse. (7123-5)

Lavinia does not wish to get involved with a man because she has been terrified out of her wits by her mother's gruesome analysis of love:

> ge n'enprendrai oan amor,
> dont quit avoir mal ne dolor. (8019-20)

However, in the case of both women the cause of virginitas is doomed. Camilla is felled by Arranz' dart:

> Arranz estut de l'autre part,
> qui l'agaitoit, se tint un dart
> lancié li a par grant vertu;
> par som la guige de l'escu,
> dejoste la senestre esselle,
> la fiert el cuer soz la memelle.
> Al chiét morte, molt lié s'en firent
> li Troïen, qui ce cop virent; (7197-204)

but soon after Arranz pays the price for this feat when one of Camilla's warrior maids kills him to exact vanjance (7211); the author then describes Camilla's dead body:

> Ses mains, qui tant estoient beles,
> an po d'ore furent nercies
> et ses colors totes persies,
> sa tendre char tote müee. (7218-21)[24]

Using identical terminology, the author relates how Lavinia is struck by Love's dart, which for her is the death of her virginity:

> Amors l'a de son dart ferue;
> ainz qu'el se fust d'iluec meüe,
> i a changié cent foiz colors: (8057-60)
>
> por lui l'a molt Amors navree;
> la saiete li est colee
> desi qu'el cuer soz la memelle. (8065-7)

Lavinia's wound is described as a cop mortal (8071) by which love has had its vangement (8117); later on, Lavinia realising that she has lost her heart to Enéas:

desoz l'eiselle lo m'a trait. (8354)

exhibits all the physiological symptoms of a dying person:

taindre, nercir, color changier; (8456)[25]

Critics studying Lavinia's coup de foudre tend, by and large, to be more interested in tracking down the Ovidian analogues for her predicament[26] than in considering the function of the imagery per se, and probably because the Lavinia episode has no counterpart in Virgil, there has also been little or no attempt to relate it to the rest of the Enéas, especially the Camilla episode.[27] It seems to me, however, that the O.F. author may have intended his audience to see Lavinia's falling in love as a metaphorical reprise of Camilla's death, and if this interpretation is correct, it has very interesting implications for the structure of the romance. For just as in the Camilla episode, by concretising a group of metaphors, the author externalises some of the inner drama of Dido's love torment, when he wishes to depict Lavinia's first stirrings of passion, he proceeds in a contrary direction by reinternalising some of the same incidents by a process of remetaphorisation. Moreover, this chain of metaphorisation and concretisation does not stop here. When the O.F. author goes on to portray the birth of love in the mind of Enéas, he does so by making Lavinia have a real arrow fired in the hero's direction, around which a love letter has been folded:

La demoiselle a lo brief pris,
anviron la fleche l'a mis
d'une saiete barbelee; (8807-9)

Salverda de Grave suggests that this method of communicating was perhaps invented by the Enéas author,[28] but, as with much of the love imagery in the romance, there is also an Ovidian parallel in Heroides, XXI, an epistle addressed by Cydippe to Acontius:

quod faciat longe vulnus acumen habes.
certe ego convalui nondum de vulnere tali,
ut iaculo scriptis eminus icta tuis. (212-14)[29]

When she has her archier fire the arrow, Lavinia is most insistent that it must cause no physical harm:

por ce qu'en doies nul ferir, (8829)

mais que nen i ait nul tochié:
molt avrion mal esploitié. (8833-4)

pres cheï d'als, que ne fist mal,
ne a home, ne a cheval. (8839-40)

On reading the letter and falling in love with its sender, Enéas reacts just as if he has been struck by a metaphorical arrow of Love:

la saiete qui trete fu
m'a malemant el cors feru. (8965-6)

His remark:

Tu m'as de ton dart d'or navré,
mal m'a li briês anpoisoné (8953-4)

also recalls the mortal poison (811, 2107) which brought Dido to her tragic end.[30] Many of Enéas's reflections about love on this occasion have also already occurred in the romance during the episode given over to Lavinia's éducation sentimentale. Both characters have been mortally wounded by Love, Lavinia by Cupid's metaphorical arrow:

por lui l'a molt Amors navree; (8065)

Enéas by Lavinia's arrow which begins its flight as a concrete reality but en route for its target is metaphorised and so without actually hitting anyone, can inflict a wound:

m'a molt navré dedanz le cors. (8973)[31]

In terms of imagery, Lavinia's arrow is a hybridisation of Arranz' dart on the one hand, and Cupid's on the other; it has the physical potential to wound, but has a psychological effect. It is a device which is artfully designed to create a liaison between the feudal and the emotional battlefield, and as such is an attempt by the Enéas author to give his romance some structural and psychological cohesion.

The O.F. romancier still has one more variation in his armoury of toxophilic imagery. In the episode which follows the Lavinia story when Enéas is accidentally wounded (9468-576), there is a careful and conscious inversion process at work; an arrow which chances to hit a human target and yet leaves its victim ultimately unmarked replaces the arrow in the earlier episode which was fired deliberately to miss although it nonetheless inflicted a sentimental wound. This time uns archiers fires an arrow which is not

intended to hit Enéas, but does so all the same:

> la saete ficha en l'os;
> li braz enfla, sanpres fu gros,
> o l'autre main la fleche en trait
> molt duremant, lo fer i lait. (9471-4)[32]

The Latin text at this point contains a reference to Aeneas's attempt to pull the arrow from his wound:

> saevit et infracta luctatur harundine telum
> eripere ... (XII, 387-8)

but a closer textual equivalent can be found in the Aeneid during the description of Camilla's struggle to fight off death:

> illa manu moriens telum trahit, ossa sed inter
> ferreus ad costas alto stat vulnere mucro. (XI, 816-7)

In the considerably truncated O.F. version of Camilla's demise details such as those cited here are omitted. Is this perhaps an example of deliberate editorial suppression by the O.F. author who wished to hold these details over to rework them into this later episode? There are, in addition, other features in the episode of Enéas's wounding which call to mind the Camilla adventure. Arranz's joy at slaughtering Camilla:

> Arranz fu liez de ce c'ot fait (7205)

is matched by Turnus's elation when he sees his enemy wounded:

> Turnus l'ot bien aparceü,
> molt par fu liez, quant ot veü
> que Eneas estoit navrez; (9481-3)

And just as one of Camilla's pucelles avenges her mistress's death

> de ma dame ai pris la vanjance, (7211)

Enéas's men swear that they will be revenged:

> ja ert molt tost venjance pris (9519)

Enéas's wound, we are told, can only be cured by a doctor with his bag of medicaments:

Uns molt buens mires lapis
i est venuz et vit la plaie, (9552-3)

A sa male li mires vait,
prent une boiste, si a trait
del ditan, se l'a destempré, (9559-61)

These lines are, of course, an echo of a whole string of metaphors which have previously occurred at the beginning of the Lavinia episode:

li darz mostre qu'il puet navrer
et la boiste qu'il set saner;
sor lui n'estuet mire venir
a la plaie qu'il fet garir;
il tient la mort et la santé,
il resane quant a navré. (7985-90)

The cure for the maus d'Amors alluded to in this passage is resorted to for healing Enéas's physical ailments:

si a son mal tot resané (9572)

Treated with dittany Enéas's wound simply disappears leaving his body completely unmarked:

Eneas fu toz resenez, (9575)

This is the final concretisation of the arrow metaphor by the Enéas author. His hero's battle scars are physically cured and his emotional turmoil has been resolved. Enéas's double victory in the fight against the enemy from without, the rebel baron Turnus, and the enemy from within, his equally unpredictable and rebellious emotions, is finalised in the same ceremony when, with the consent of King Latinus, he inherits a kingdom and marries the woman he loves:

voiant als toz l'a erité
de son realme, de s'enor;
tot li a otroié lo jor
que il sa fille a esposee. (10098-101)

Feudal obligation is thus harmonised with personal happiness, the interests of the common good are also those of the self.

The surprising stylistic talents with which the author of Enéas was undoubtedly endowed have not always been recognised or acknowledged by

commentators on the romance. Sometimes, the O.F. author is patronisingly written off as a 'primitive',[33] who was 'childish'[34] and 'pedantic'.[35] More often than not, critics find that his romance lacks cohesive cousure,[36] being something of a mosaic. The most disparaging attack on the structure of the work comes from Muscatine who accuses the author of 'being by turns heroic and erotic'.[37] I hope to have demonstrated in the course of this study that this sort of criticism is as unfair as it is unsubstantiated by the evidence. The key to an understanding of the structure of the romance is metaphor. The first phase in what is to become a chain of alternating metaphorisation and concretisation of images which are semantically ambiguous, is found in the fire of the Dido episode; in some ways Dido looks forward to Camilla who, in her turn, anticipates Lavinia, and the principal device by which the author manages to join up the complex mesh of anticipatory and retrospective links is the metaphor of the arrow, which he manipulates with truly amazing deftness. But as well as underpinning the narrative structure of his creation,[38] the metaphorical figures also enable the author to give his fiction the 'double vision' which it must have if it is to be successful. The arrow of war, which can so easily become the arrow of love, is a 'passport' which allows the listener/reader to move, at a stroke, from the feudal, the external, to the sentimental, the internal, or vice versa. In this way, the Enéas author endeavours to harmonise the heroic and the erotic, the real and the ideal, the narrative and the lyric.

The Enéas was not intended by its author to be a vulgarising digest of mid-twelfth-century clerical erudition, nor was it merely to be understood as a third-rate vernacular rehash of a Classical masterpiece. The author's main aim was to divert members of his courtly audience with a narrative structure in which they could be invited to engage their skill and discernment in the appreciation of how the matière is articulated into a convincing and coherent conjointure. His use of metaphor is one of the ways in which he hopes to achieve this goal.[39] In this, as in many other ways, he paves the way for those coming after him.[40]

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NOTES

1. References are to Enéas, roman du XII^e siècle, ed. J.J. Salverda de Grave, (C.F.M.S. 44 & 62), Paris 1925-9; P. Vergili Maronis Opera, ed. F.A. Hirtzel, Oxford 1900.

2. Recent critical literature on Enéas is discussed by R. Cormier, 'The Present State of Studies on the "Roman d'Enéas"', Cultura Neolatina 31, 1971, 7-39; R. Jones, 'The "état présent" of Research on the "romans antiques"', Encomia 1, 1976, 9-13.

3. It is generally agreed by most critics that the O.F. author had clearly read and understood Virgil's poem. See J. Crosland, '"Enéas", and the "Aeneid"', Modern Language Review 29, 1934, 282-90, especially 283: 'A close examination of the text puts it beyond doubt that the author had the text of Virgil before him'; A. Pauphilet, Le Legs du Moyen Age, Melun 1950, p.95: 'Le bon usage de l'Enéas francaise serait donc de la comparer épisode par épisode et souvent vers par vers, avec l'Enéide latine'; R. Jones, The Theme of Love in the 'Romans d'Antiquité', London 1972, p.30; 'he was following a copy of Virgil's text and not a prose adaptation of the Aeneid'.

4. The 'desacralisation' of the Aeneid is discussed by R.J. Cormier, One Heart One Mind: The Rebirth of Virgil's Hero in Medieval French Romance, Missisippi 1973, p.110 and p.164. See also P.B. Grout, 'Religion and Mythology in the "Roman de Thebes"' in The Classical Tradition in French Literature: Essays presented to R.C. Knight, London 1977, pp.23-30.

5. Eneas - A Twelfth-Century French Romance, transl. with an introduction and notes by J.A. Yunck, New York 1974, p.7.

6. Metaphor is defined by S. Ullman, Précis de sémantique française, 5th ed., Berne 1975, p.277; 'La métaphore est en dernière analyse une comparaison en raccourci. Plutôt que de constater explicitement des analogies, on les comprime dans une image qui a l'air d'une identification'; ibid. p.281: 'la faculté de transposer des termes concrets sur la plan abstrait reste toujours une des formes dominantes de l'expression humaine'. A preliminary, and now dated, discussion of the role of metaphor in early O.F. romance is provided by G. Biller, Etude sur le style des premiers romans français en vers (1150-75), Göteborg 1916.

7. The pioneer research on the Ovidian imprint on Enéas was carried out by E. Faral, Recherches sur les sources latines des contes et romans courtois du moyen âge, Paris 1913, pp.74-157; this needs to be supplemented by R.H. Cline, 'Heart and Eyes', Romance Philology 25, 1971-2, 263-97; see also Jones, The Theme of Love, p.31.

8. The effect of feudal terminology on the vocabulary of the troubadours is alluded to by G.M. Cropp, Le Vocabulaire courtois des troubadours de l'époque classique, Geneva 1975, especially pp.472-9.

9. See also Aeneid, II, 276, where ignis means 'firebrand', and II, 297, where ignem refers to the eternal fires of Vesta.

10. I have dealt with the Dido episode in detail in an article, 'The Dido episode in 'Enéas': the reshaping of tragedy and its stylistic consequences', to appear in Medium Aevum.

11. Faral, p.119, fails to note this addition by the O.F. author to Virgil. When describing Dido's nascent love, Virgil says that Cupid (alias Ascanius) filled the Queen with vivo amore, I, 721, and it may be that this image was inverted by the O.F. adaptor. Mortal is used again in 821: mortal ivrece.

12. A. Stefenelli, Der Synonymenreichtum der Altfranzösischen Dichtersprache, Vienna 1967, pp.42-5 lists 40 instances of ardeir in Enéas compared with only 2 of brusler, the example cited here, and 2760 describing the fires of hell which 'art et brusle les dampnez'.

13. See also 1732-73; 1794; 1958; 1968.

14. Enéas, 3959-4094 and 7035-7724; Aeneid, VII, 803-17; XI, 648-876.

15. J. Crosland, 289.

16. See Biller, p.153; G. Angeli, L''Enéas' e primi romanzi volgari, Milan/Naples 1971, pp.118-24; D. Poirion, 'De l' "Enéide" à l'"Enéas" ', Cahiers de Civilisation Médiévale 19, 1976, 213-29, (218) cites a parallel between this aphorism and one found in the Policraticus of John of Salisbury (1159).

17. Cf. Aeneid, IV, 139:

> aurea purpuream subnectit fibula vestem.

18. Aeneid, I, 498-504; this displacement is mentioned by Jones, The Theme of Love, p.30.

19. Cf. Aeneid, VII, 814-6:

> animis ut regius ostro
> velet honos levis umeros, ut fibula crinem
> auro internectat ...

Angeli (pp.135-8) discusses this comparison in some detail.

20. 4007-94. J. Crosland (289) is perhaps the most disparaging: 'In the Camilla episode we positively blush for the taste of author and audience'; A. Adler, 'Énéas and Lavinie: Puer et Puella Senes', Romanische Forschungen 71, 1959, 73-91, especially p.88, refers to Camilla's 'androgynous aura', a comment picked up by Jones, The Theme of Love, p.40; E. Auerbach, Literary Language and its Public in Late Latin Antiquity and in the Middle Ages, transl. by R. Manheim, London 1965, pp.181-233 writes the description off as an example of 'leisurely garrulousness'.

21. Aeneid, XI, 537ff. Adler (88) refers to the O.F. Camille as 'this figura Dianae'.

22. This couplet echoes 3969-70. Adler (88) suggests that Camilla's death is meant to be a symmetrical counterpart to that of Pallas.

23. 3977-8; 4007-8.

24. Cf. Aeneid, XI, 803-4:

> hasta sub exsertam donec perlata papillam
> haesit virgineumque alte bibit acta cruorem.
>
> XI, 819:
>
> purpureus quondam color ora reliquit.
>
> XI, 824:
>
> et tenebris nigrescunt omnia circum.

25. There are other lines in the Lavinia episode which echo previous lines in the Camilla account: mire ne li valoit noiant (7044); or

m'as navree or soies mire (8188); ge n'en serai ja trop jalos (7096); ne soiez ja de moi jalos (8380); mainte chose covoite l'on (7191); et convoitier que Turnus t'ait (7873); vos venistes por mon servise (7385); molt ameroies son servise (7995).

26. See Faral, pp.142-4; Biller, pp.129-30; Cline, 293; Yunck, p.215, note 137.

27. But see Poirion, 228: 'Lavinia d'abord est semblable à Camille en ce qu'elle se refuse à aimer'. Most critics, however, tend to concentrate on the more obvious parallel between Lavinia and Dido. See Jones, The Theme of Love; Adler; P. Grillo, 'The courtly background to the 'Roman d'Enéas', Neophilologische Mitteilungen 69, 1968, 688-702.

28. Edition, p.xxvi: 'C'est peut-être lui qui a imaginé l'envoi d'une lettre au moyen d'une flèche'. See also Cormier, One Heart, p.285; Poirion, 225.

29. Ed. by G. Showerman, London 1914.

30. The malement of 8966 echoes 806; El se maine molt malement.

31. Other parallels can be cited between these two episodes: en tel destroit ge n'en ai cure (8017); Une ne fui mes an tel destroit (9038); an grant esfoir a mon cors mis (8118); I'ot molt tost mis an grant esfroi (8912).

32. See Stefenelli, pp.197-201 for a discussion of the meaning of saete and fleche here. See also G. Gougenheim, Le Français Moderne 16, 1948, 210.

33. E.K. Rand, Ovid and his Influence, London 1926, p.124; D. Comparetti, Virgil in the Middle Ages, London 1980^{3}, p.246.

34. F.E. Guyer, Chrétien de Troyes, London 1960, p.119.

35. Auerbach, p.209.

36. Cormier, 'Present State', 35.

37. C. Muscatine, Chaucer and the French Tradition. A Study in Style and Meaning, Berkeley 1957, p.13. See also Auerbach, p.215: 'And so the author of the Enéas transposed Ovid's love

casuistry into another social class and another style, in which it seems rather out of place.'

38. Guyer, p.119, refers to this process as 'effects in artistic heaps'; Yunck, p.42, is perhaps a little grudging when he says of the author: 'he makes use of a certain amount of conscious patterning'; p.43: 'the romance is not entirely without a structural rationale'.

39. See R.W. Hanning, '"Engin" in Twelfth-Century Romance: an Examination of the "Roman d'Enéas" and Hue de Rotelande's "Ipomédon"', in Approaches to Medieval Romance, Yale French Studies 51, 91: 'Metaphor becomes strategic action, but action in turn becomes part of a world of image and art'.

40. See A. Micha, '"Enéas" and "Cligès"', in Mélanges offerts à Ernest Hoepffner, Paris 1949, pp.237-43 for a pertinent commentary on the arrow symbolism in Chrétien's romance.